

For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

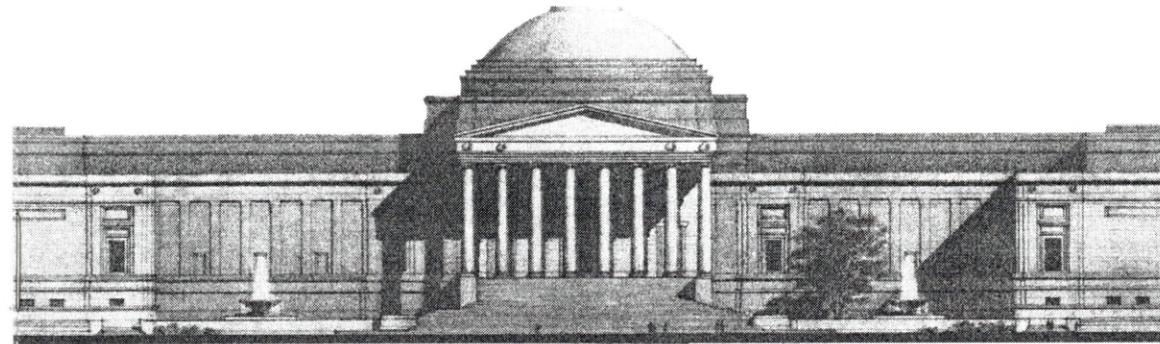
The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

Please note that late entry or reentry of
the West Building after 6:30 pm is not permitted.

Music Department
National Gallery of Art
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The Sixty-fifth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,625th Concert

National Gallery Orchestra
George Manos, *guest conductor*

June 3, 2007
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Felix Mendelssohn (1809–1847)

Overture: The Hebrides (“Fingal’s Cave”) (1830)

Ludwig van Beethoven (1770–1827)

Symphony no. 7 in A Major (1811–1812)

Poco sostenuto; vivace

Allegretto

Presto

Allegro con brio

INTERMISSION

Johannes Brahms (1833–1897)

Symphony no. 2 in D Major, op. 73 (1877)

Allegro non troppo

Adagio non troppo

Allegretto grazioso

Allegro con spirito

The Musicians

NATIONAL GALLERY ORCHESTRA

The National Gallery Orchestra was founded in 1943 and initially consisted of approximately twenty-five players drawn from the National Symphony Orchestra. Gradually growing in numbers, the Gallery orchestra eventually reached the size and status of a large chamber orchestra. The ensemble has undertaken the full range of chamber and symphonic repertoire and has frequently presented first performances of works by American composers, most notably the 1953 premiere of Charles Ives’s *Symphony no. 1* under the direction of Richard Bales and the 1990 premiere of Daniel Pinkham’s *Symphony no. 4* under George Manos.

GEORGE MANOS

Conductor, composer, and pianist George Manos headed the music program at the National Gallery and conducted the National Gallery Orchestra from 1985 to 2004. Under his direction, the orchestra presented ten concerts each season, performing masterpieces of all the important schools of orchestral music as well as world premieres of works by John La Montaine, Daniel Pinkham, and Robert Ward. Manos also founded the Gallery’s resident vocal and chamber ensembles and served as their artistic director. A native of Washington, DC, he was already organizing and conducting orchestras and choirs here at the age of seventeen. First among them was the Washington Sinfonietta, followed in later years by the Hellenic, Washington, and National Oratorio societies and the National Association of American Composers and Conductors Chamber Orchestra. Manos oversaw this last ensemble’s presentation of new works by American composers.

As a student at the Peabody Institute of the Johns Hopkins University, he studied composition under Henry Cowell, chamber music under William Kroll and Oscar Shumsky, piano under Austin Conradi, and conducting under Ifor Jones. Manos's career as a teacher included several years on the faculty of The Catholic University of America, where he taught piano, conducting, and chamber music, and directorship of the Wilmington School of Music in Delaware, where he presented an annual jazz festival and clinic.

Manos founded and for ten years directed Ireland's renowned Killarney Bach Festival, which received repeated acclaim from Irish and international media. He has conducted numerous other chamber and symphonic orchestras in Europe, the United States, and South America and was the music director of the 1992 Kolding International Music Festival in Denmark.

Program Notes

Felix Mendelssohn sketched ideas for a Hebridean overture during a trip to England and Scotland in 1829. The day before visiting sea caves on the island of Staffa, he wrote the B-minor main theme for an "Overture to a Lonely Isle," as he called the first version, which he completed in Rome the next year and presented to his father as a birthday present. The work received two more revisions at Mendelssohn's hand and was published in 1835 as "Fingal's Cave."

The first performance of Ludwig van Beethoven's *Symphony no. 7 in A Major* was conducted by the composer in 1813 as a benefit for Austrian and Bavarian soldiers who had been wounded in the Napoleonic Wars of 1805 to 1812. By this time, Beethoven's deafness was far advanced, and performances under his direction were severe trials, both for him and for the players. The work opens with a slow introduction, marked *poco sostenuto*, but the mood changes abruptly when the tempo accelerates to *vivace*. A syncopated theme is accompanied by rhythms derived from Sicilian dance music. The audience at the symphony's first performance particularly loved the second movement (*Allegretto*); they applauded vigorously until the movement was repeated, which was not uncommon at the time but was a reaction usually reserved for fast and loud movements. The *Presto* seems to reach the pinnacle of rhythmic energy and joy only to be surpassed on both counts by the final movement, *Allegro con brio*.

Never a precipitous composer, Johannes Brahms labored over his first symphony for twenty years. By comparison, his *Symphony no. 2 in D Major*, op. 73, was a snap, completed in just fourteen months. The bright and youthful second symphony also contrasts with the dark and sometimes draconian first symphony in mood. The first movement of the former opens with a three-note figure in the cellos and basses, followed by a sublime phrase from the French horns. All of the ideas that are germinating within the opening theme are elaborated by the cellos and violas and subsequently repeated by

the flutes, after which a waltzlike melody enters as the second theme. Following an expansive development section, both themes return in a recapitulation. The crowning glory of the movement, however, is the coda, in which the French horn has an exquisite solo, and the woodwinds bring the music to an ethereal close.

Two themes also dominate the second movement (*Adagio non troppo*). The first is bucolic and is aired by the cellos and woodwinds. The second is similar but features a contrasting tone color, provided by the flutes and oboes. The movement is in ABA form, with the middle section (B) set in a lilting 12/8 meter and marked *L'istesso tempo ma grazioso* (In the same tempo but gracefully).

The third movement (*Allegretto grazioso*) is one of Brahms's most inspired creations. The scoring presents the intimacy of a small orchestra. Maintaining the traditional role of the third movement in classical symphonies as the minuet, Brahms provides two trios, creating the format ABACA. Each trio has its own time signature (the first is in 2/4 time, the second in 3/8) and special character.

In the fourth movement (*Allegro con spirito*), Brahms shows his indebtedness to Joseph Haydn (1732–1809), whom he acknowledged as a mentor, even though Haydn died twenty-four years before Brahms was born. Both the lucent melody and its subsequent development are Haydnesque. The movement prompted Brahms biographer Peter Latham to write: "Never are Haydn and Brahms so close [as they are here]...and that, no doubt, is why, at the end of the exposition...we catch a brief allusion to the finale of Haydn's "London" Symphony [no. 104 in D Major]."

Program notes by Stephen Ackert

Next Week at the National Gallery of Art

Ney Salgado, *pianist*

Mozart, *Rondo in D Major*

Schubert, *Sonata in A Minor*, op. 143

Villa-Lobos, *Preludio; Introduçao and Valsa da dor*

Ravel, *Une Barque sur l'océan*

Chopin, *Fantaisie-Impromptu in C-sharp Minor*, op. 66

Liszt, *Mephisto-Walzer*

June 6, 2007

Wednesday Afternoon, 12:10 pm

East Building Auditorium



Eddie Daniels and Ensemble

Benny Goodman – style jazz concert

Presented in honor of the centenary of Paul Mellon's birth

June 10, 2007

Sunday Afternoon, 3:00 pm

East Building Atrium

and

Sunday Evening, 6:30 pm

East Building Auditorium